

*The Robert Stigwood  
Organisation*

*presents . . . . .*

SOUVENIR  
PROGRAMME  
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**The Robert Stigwood Organisation**

**PRESENTS**

**Bee Gees**

**AND THEIR ORCHESTRA**

**Conductor: BILL SHEPHERD**

**THE FOUNDATIONS**

**GRAPEFRUIT**

# Bee Gees



1968—C.B.S. Television U.S.A.

The Bee Gees—the group that is currently jostling the Beatles for top place in the pop scene—has been in the business for a surprisingly long time.

It was way back in 1956 that the brothers Gibb (twins Robin and Maurice and big daddy Barry—he is older by three years) were scheduled to make their debut at their local theatre in Charlton-cum-Hardy.

A fee had been agreed, the manager had set the date for the week following Christmas and the boys' hopes were high. After this would follow success, stardom, motor cars.

Dawned the day—and they distinguished their very first public appearance by smashing a record. Their own. They had arranged to mime on stage to a 78 r.p.m. of "Wake Up Little Susie", with their own accompaniment—live—of two toy banjos and one real guitar. On their way to the theatre, clutching the disc that was to spin them to glory, the excitement proved too much. Barry dropped the record. But the show had to go on and they sang on stage themselves. They were awful. But not discouraged.



# Bee Gees



**Barry Gibb**



**Robin Gibb**



**Maurice Gibb**



**Vince Melouney**



**Colin Petersen**

The manager—true pro that he was—gave them each a shilling and told them to return the following week, better organised. This time they got together with two friends who did the hand-clapping and hoofing and sang songs like "I Love You Baby" and "That'll be the Day". They found themselves harmonising naturally, their audience was bowled over—and they made the Manchester Evening News.

The Blue Cats (alias The Rattlesnakes, alias the Gibb brothers and two mates) played in and around Manchester for about a year. But fame eluded them.

In 1958 the Gibb family emigrated to Australia. Robin, Maurice and Barry made their debut singing for pennies, the ones that were thrown to them between races at a speedway stadium. They were noticed by a driver who was a friend of Brisbane's number one disc jockey Bill Gates.

The Gibbs and Gates met. Gates liked their singing and their song "Let Me Love You", which he plugged every day on his programme. They were invited to perform it on TV and eventually—with their new group name—were given their own show **THE BEE GEES HALF HOUR**.

This was March 1960. The boys were doing very nicely. Barry was 13 and the twins 10.

It was in 1963 that they first made the Australian charts with a record they had written, "Three Kisses of Love". Through 1965/6 they came up with a hit hat-trick of No.1 smashes, "Wine And Women", "I Was A Lover And Leader Of Men" and "Spicks and Specks". They won Best Composition of the Year awards and in 1966 they were voted Australia's Best Group of the Year.

They decided to try their luck in England again. On arrival they contacted every agency in the book. None of them wanted to know. After several days they heard from Robert Stigwood who at that time was Joint Managing Director with Brian Epstein of NEMS Enterprises. They had previously sent records to him and he was very impressed. Within days they signed a contract, and now are chief money-spinners for the recently formed Robert Stigwood Organisation.

Deciding to extend their range they added two more to their number. Now there are five Bee Gees. The new boys are both Australians living in London—drummer Colin Petersen, former child actor in **SMILEY** and **CRY FROM THE STREETS**, and guitarist Vince Melouney.

As song-writers and performers, the Bee-Gees are the most talented, popular and likeable to emerge in the last four years.

Their single "Massachusetts" sold more than three million copies around the globe. "World" is another Gold Disc winner and "Words" is now nearing the top of the charts. Their second LP "Horizontal" had enormous advance orders weeks before it was even issued, in America 250,000 in one week.

In October 1967 the Home Secretary granted two members of the group permission to remain in England because of their enormous benefit to the United Kingdom as earners of foreign currency, in fact they were declared a national and social asset.

They returned from the United States on the 27th January this year after two triumphant appearances at the Anaheim Convention Centre, Los Angeles, packing in an enthralled 8,000 each performance and grossing \$70,000 in one night.

Following this, their Scandinavian Tour took in Copenhagen, Stockholm and Gothenburg. Then to Germany and Switzerland with a 25 piece orchestra, playing 21 concerts in 13 cities in 13 days, all to capacity audiences.

On the 27th March they embarked on their British tour, opening at the Albert Hall with a 67 piece orchestra and then on to the provinces, finishing on the 3rd May in Belfast.

Back to the United States again, when on the 2nd August they will headline their own show at the famous Hollywood Bowl. This will be the start of a 25 city tour that will extend over seven weeks and gross a minimum of one million dollars for the group.

Towards the end of 1968 they plan a feature film, **LORD KITCHENER'S LITTLE DRUMMER BOYS**, which is based on an idea of their own and will have extensive Kenya locations.

The Bee Gees have already been in show business longer than most of the stars in the top ten put together. With laudable humility they claim "We haven't made it yet. The only way to get to the top—and stay there—is to work day and night".

Together with their own no punch-pulling enthusiasm and the spirited guidance and power of Robert Stigwood, the consolidation of their success is a gilt-edged certainty.



# Bee Gees



1968 - At the giant 6,500 seater Stadthalle, Bremen, Germany



ROBERT STIGWOOD—whose organisation presents the Concert.

Australian born, 33 years old, dynamic Manager, Showman, Impresario and friend. Personally manages the Bee Gees in their exciting career and produces their stage act also with the group and its orchestra produces all their recordings. Has a fanaticism for perfection in musical accomplishment, expects and receives the best—and only that.

Is Chairman of his vast Organisation, whose offices span Europe and the U.S.A.



# ***PROGRAMME***

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**GRAPEFRUIT**

**THE FOUNDATIONS**

**INTERVAL**

**Bee Gees**

**AND THEIR ORCHESTRA**

**Conductor: BILL SHEPHERD**

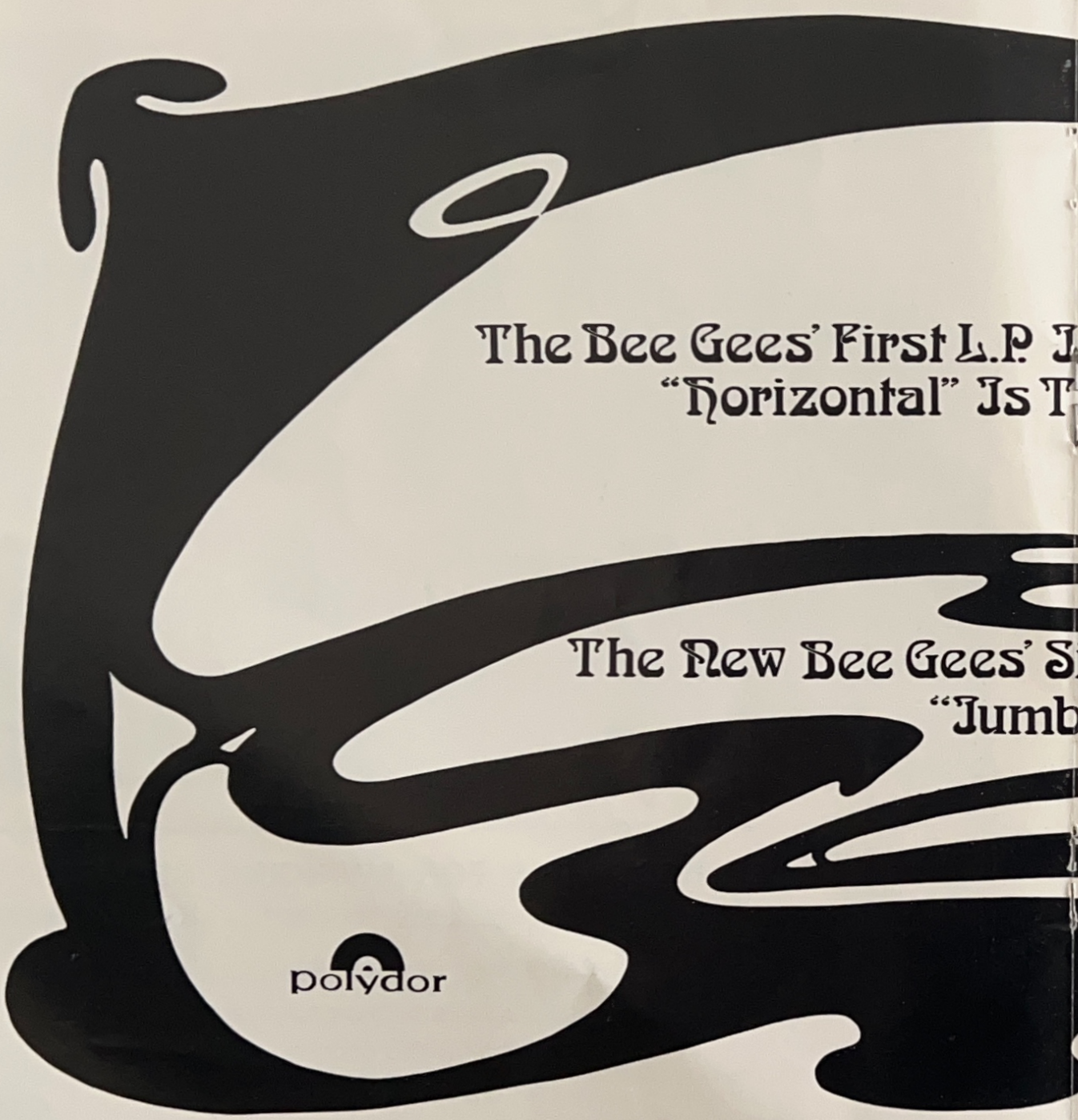
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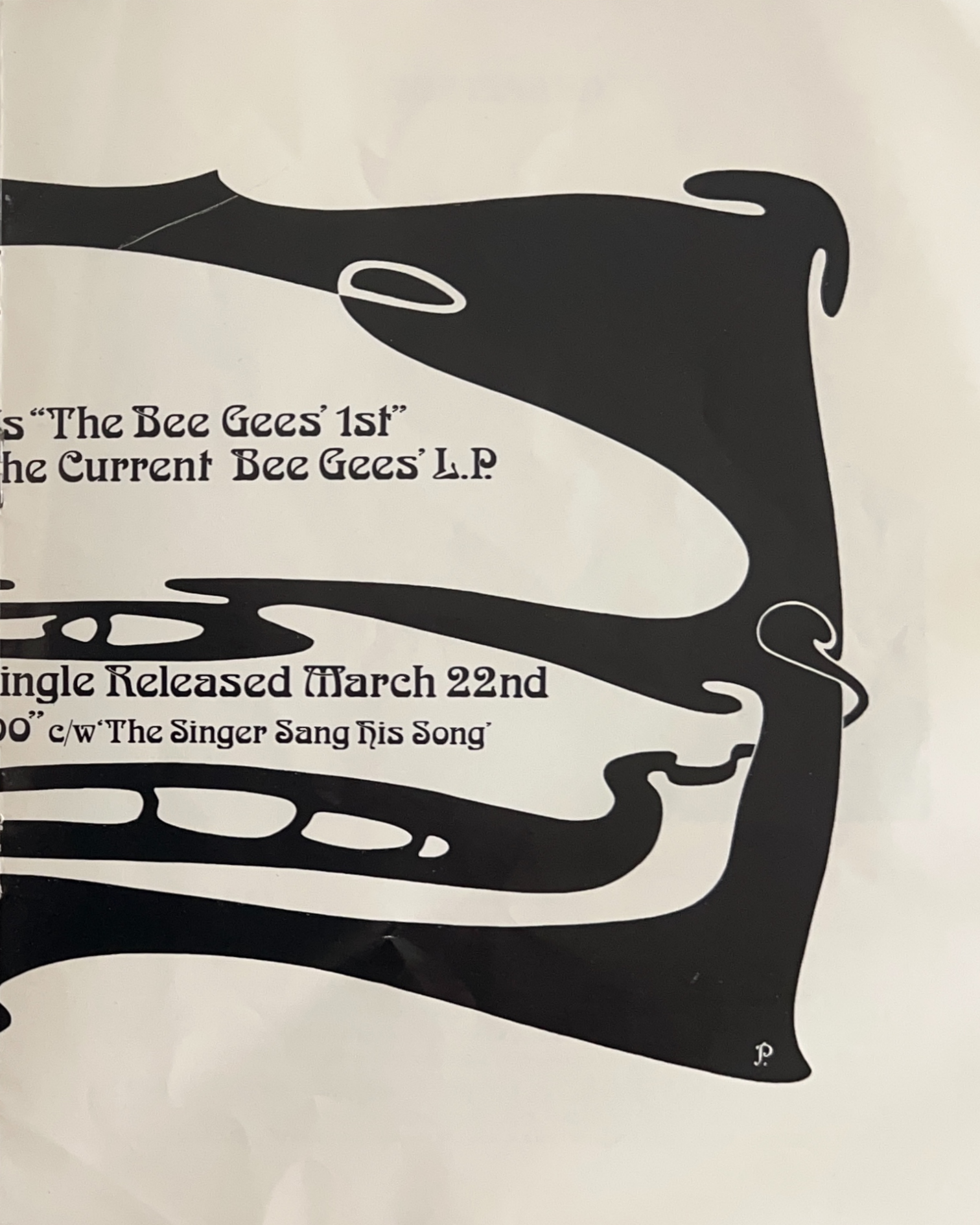


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s "The Bee Gees' 1st"  
the Current Bee Gees' L.P.

Single Released March 22nd  
00" c/w 'The Singer Sang His Song'



# GRAPEFRUIT



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Their personal manager is head of The Beatles' Apple Publishing company which also publishes their songs. Their recording manager is Terry Melcher (son of film star Doris Day) who runs his own Egg Publishing company in The States and who has signed them to his own newly-formed Equinox label in America. It was also John Lennon who solved everyone's problems by suggesting their name—GRAPEFRUIT.

GRAPEFRUIT's first disc was released on the RCA VICTOR label in this country on 19 January 1968. The two sides—"DEAR DELILAH" coupled with "Dead Boot"—were both penned (and are sung) by George Alexander a bright young songwriter who is now one musical quarter of GRAPEFRUIT.



# GRAPEFRUIT



Groups come and groups go and the odd one or two manage to establish themselves as more than mere one-hit disc stars. A new group for whom a long life is being forecast is GRAPEFRUIT a four-man combination based in London.

GRAPEFRUIT came into being via a chance meeting between Terry Doran, managing director of The Beatles' Apple Publishing company, and JOHN PERRY in a London club. Terry, ever on the alert for new song writing talent was interested to hear that John had tried his hand at song writing and suggested that he pay a call to his Baker Street office.

"While we were talking", says Terry, "John told me that he'd been wanting to form a new four-piece group. So I introduced him to GEORGE ALEXANDER who is not only a very promising young songwriter but a good bass man as well. Next thing I knew John appeared in my office with two schoolmates of his, GEOFF and PETE SWETTENHAM, to tell me that they were the rest of his new group. Within a week the four of them were in the recording studios".

But during the week that preceded their first visit to the studios Terry spoke to Terry Melcher, head of the Egg Publishing Company in the States about the group. Within a couple of days he had flown into London, heard them play and agreed that he should be the one to record them.

So on 24th November 1967 the four boys did their first recording session. Terry Melcher was so pleased with the result that he hurried back to America with the tapes under his arm to play to American colleagues and signed the group to his newly formed Equinox record label.

Meanwhile RCA VICTOR in Britain, delighted with the sound the four boys produce, signed them up and released their first disc, "DEAR DELILAH", in Britain on 19 January.

Then a problem arose. What to call the group. Suggested names were tossed back and forth but none of them seemed to fit. Then the group's personal manager, Terry Doran, casually asked John Lennon if he had any ideas. Twenty-four hours later John was on the phone and the group was christened—GRAPEFRUIT.

"George Alexander has written some beautiful songs", says Terry Doran, "and in fact all the boys are potential songwriters. Grapefruit has a young friendly outlook which will appeal to the pop fans. Musically they are uncomplicated. Nice melodies and lovely sounds. No messages. No rebellions. They just aim to please—and I'm sure they will".



# THE FOUNDATIONS



In six short months The Foundations have risen from the partial obscurity of playing more-or-less for their own amusement in a cellar coffee-bar in Bayswater to the top of the international pop scene. Their first-ever record, "Baby, Now That I've Found You", slept for eight weeks after release, before entering the charts.



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The boys were discovered by London businessman Barry Class, playing in the basement beneath one of the string of Disci Record Shops he owns. He liked the sound they made and contacted A. & R. man Tony Macaulay at Pye Records.

The result was the cutting of "Baby, Now That I've Found You", which was written by Tony Macaulay and John Macleod.

Suddenly, after the impossibly long wait, it edged its way into the lower regions of the British chart. Suddenly all those people who had given up hope became enthusiastic again and ran around telling the cynics: "I told you so". It started to move up the chart, and up, and up, and up to the very top of the British Hit Parade where it stayed for three weeks, earning a Silver Disc on its travels.

That was November 1967. Since then the record has topped the charts all over the world, earned the band a Gold Disc and an established position on the International Pop Scene.

So great was their popularity that manager Barry Class, who had initially treated the group as a hobby, found it necessary to condense his property dealings and open a full-time management company.

But the knockers kept on. "One hit wonders. They'll never do it again", they said.

So the boys made an L.P. which, in America sold a quarter of a million copies alone. Then came the follow-up single.

Another Macaulay-Macleod composition was chosen. Title: "Back on My Feet Again". In fact the boys' feet hardly touched the ground for the record was an immediate smash in Britain and is breaking out all over the world.

The band's new single in Britain is likely to be released any day now.

The line-up of this eight-piece band of dedicated musicians is:

Clem Curtis (27), lead vocalist from Trinidad. A superb athlete, he was a professional boxer and wrestler prior to joining The Foundations.

London-born lead guitarist Allan Warner will celebrate his 21st birthday on the tour when the tour visits the Hull A.B.C. theatre on April 21st. He likes music, genuine people and fast cars.

Organist Tony Gomez, from Ceylon will also be 21 this year—on December 13. Tony likes intelligent conversation otherwise he prefers to be on his own.

Peter Macbeth (25) worked in book publishing and counts his Siamese kitten amongst his most prized possessions.

Drummer Tim Harris was 20 on January 14 this year. He is dedicated to his music and whenever possible takes lessons from seasoned great Philly Joe Jones. Tim was born in London.

The group's trombonist, Eric Allandale (32) was born in Dominica and worked as a surveyor when he first arrived in Britain.

Pat Burke on saxophone is 31 and at present lives in Earls Court, London. He was born in Kingston, Jamaica and has always been a professional musician.

The most senior member of the band is Mike Elliot who is 38-years-old. He also plays tenor sax and hails from Kingston also.



ASSOCIATED LONDON FILMS

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**Bee Gees**

IN

**LORD KITCHENER'S  
LITTLE DRUMMER BOYS**

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**Screenplay by JOHNNY SPEIGHT**

EXECUTIVE PRODUCER ROBERT STIGWOOD

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